

BEACH BOYS STOMP 40

DECEMBER 1983.



BEACH BOYS STOMP - DEC 1983

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EDITORIAL

Looking back over 1983, it comes almost as a shock to realise that, in terms of product, this has been one of the Beach Boys' 'family's' most fruitful years for quite a while; five albums with a degree of involvement ranging from total - RARITIES & YOUNGBLOOD - to slight but nonetheless welcome for that (Brian's oldies on ECSTASY, Mike's cuts on the Radio Shack Christmas set). And for dessert, a top 100 single in the States for Carl, a chart-topping compilation over here and three bootlegs of varying merit and integrity, not forgetting the hilarious 4th of July Affair and (but whisper it softly...) the growing possibility of a new studio album next year.

However, the event of the year can be summed up in one word, the word that means everything to everyone subscribing to Stomp - Brian. This time last year, the chances that his name would be added to the rock & roll casualty list appeared to be evens going on probable.

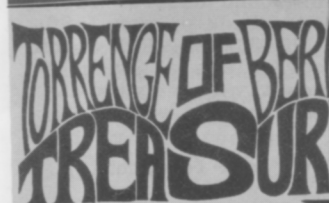
A comeback, physical or mental, of any kind would have been cause enough for celebration, thus the Brian Wilson of late 1983 is not only a source of deep personal joy but also an inspiration to all other rock stars prone to excess, for it was Brian himself who realised that it was 'goodbye cruel world' unless someone did something and fast. That it was the object in question who initiated the rescue programme, and has thus far stuck to the regime, naturally raises hopes of future product and releases, and indeed, demos have been recorded.. but, as all Wilson acolytes will hasten to say, any renewed creativity is and must remain utterly secondary to Brian's continuing renewed health and happiness. New songs would be a nice bonus, if they happen - if not, it doesn't really matter.

The foregoing paragraph could be seen as little more than the sugary outpourings of a hopelessly besotted fan, but I'm not alone in my regard for this remarkable man; as one of the letters in the last issue of Stomp observed, "I still find it hard to believe the special bond Brian Wilson has created for us." For me, our feelings for Brian were best expressed at this year's Convention, during the video session containing the "That Same Song" clip. When, towards the close of the song, Brian finally began to move with the song and let loose a brief but honest grin, I looked about me and found everyone else smiling and moving in harmony with the big, nervous man-child on the screen. The three of us who were performing vocal atrocities to the song (luckily the volume of the video negated 99% of our efforts) glanced at each other, and it was A Moment, when all the inherent madness of Beach Boys fandom and it's sometimes unsavoury aspects evaporated, and we knew why we'd chosen Brian Wilson & the Beach Boys above all others. Good or bad, glad or sad, they're family... and we're all members too, and family ties are always the strongest.

So, in this Festive season, from the world-wide Beach Boys family to the senior members, especially Brian, the happiest possible Christmas and New Year; to Dennis and Carl, happy 39th and 37th birthdays on December 4th and 21st respectively; and to all readers from Ann, Andrew, Michael, Roy, Trevor and myself, a very Merry Christmas and a Happy New Year.

AGD

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REVIEWS

MIKE LOVE - JINGLE BELL ROCK (Joe Beal - Jim Booth), LET'S PARTY (Adrian Baker - Mike Love), Creole CR61, produced by Adrian Baker.

A surprise release which is only being issued in the United Kingdom. This is the Mike Love solo version mixed by Adrian as it was before it was remixed for the CHRISTMAS PARTY ALBUM and Dean Torrence's vocals were added. This single has the effective vocoder on it and is much livelier than the Mike and Dean version. I hope the radio DJs, when sifting through the new christmas singles, don't pass this by, because it should sound great on the radio this December.

'Let's Party' is the first Baker/Love composition to be released and is a taster for the Dance Party album Mike and Adrian are working on. It's a great rocker with lots of party noises. Slip it on the turntable at your Christmas party and see the reaction. It's not a Christmas song and can be played long after the Yuletide is over. It is also the first Beach Boys related new release for a long time to appear in a picture/art sleeve even though it won't win any graphic awards. So all of you rush out and buy a copy and try to give it some degree of success. Then we can look forward to more Mike Love/Adrian Baker releases in the coming year.

MIKE

REVIEWSBEACH BOYS: GRUPPO EDITORIALE FABBRI

This is a souvenir package from Italy, which includes a "Keepin' The Summer Alive" pre-recorded cassette and a story of the Beach Boys booklet written in Italian by Stomp subscriber Aldo Pedron. It's a nice little collector's item that is only available from book stores in Italy. Stomp has a few copies for sale at £3.00 + 50p post & packing.

PAUL REVERE RIDES AGAIN! Paul Revere and the Raiders - Hitbound Records. Cat. No. 51-3013. Tracks by Paul Revere unless otherwise stated.
Side One: Love Potion No 9, Manic Depression - BloodSweat & Tears, Louie, Louie, Ring of Fire - Eric Burdon, Rock Around the Clock.
Side Two: You really Got me, Good Loving, Hooked on a Feeling - Mary MacGregor, Heard It Through the Grapevine, C C Rider/Jenny Take a Ride.

The second cassette-only release from Mike Love's Hitbound Records label, but that is the only Beach Boys connection. Beach Boy back up man Jeff Foskett produced the Mary MacGregor track. So the CHRISTMAS PARTY album is the first actual LP released on the Hitbound Records label. Again it's only available in US Radio Shack stores who recently celebrated 100,000 sales of the Beach Boys/Jan and Dean compilation reviewed in Stomp 38.

For the best of Paul Revere and The Raiders look out for a forthcoming UK release on Edsel Records.

Next year an Association album is planned which will include Mike and Dean among the guests featured.

MIKECALIFORNIA COLLECTORS SERIES VOL 6

Another volume of goodies has emerged in an even more limited edition than usual. Apparently only 150 have been pressed of Vol 6 "The Baggy's - Unmasked" which will be eagerly sought after by Jan and Dean and Fantastic Baggy's fans. The theme of the six track EP is the released tracks that P F Sloan and Steve Barri did under assumed names in the mid-sixties.

"Summer in New York" and "I Love You When You're Mad" were released as The Imaginations in July 1967 on Dunhill. Both tracks are good mid-tempo pop and are recognisably Baggy type material. "Move Out Little Mustang" was released as a Jan and Dean track on their LITTLE OLD LADY FROM PASADENA LP but in fact was purely Sloan and Barri. It's a great song and performance if you don't have it. "Do What You Did" and "Skateboard Craze" were done as Willie and the Wheels in June 1965, and this single was actually released in the UK in the skateboard summer of 1978. However, the UK issue was a completely different mix, being the one taken from the Rincon Surfside Band LP which was a sort of SingalongaBaggy's surf sound cash-in back in 1965. There are, in fact, three known mixes of "Skateboard Craze": the Rincon mix with the vocals mixed down very low, a lovely clear vocal version with a sharp guitar bridge, and this EP version which has the good vocals, added sound effects and a different guitar break. Confused? You should be. Whatever way you judge it, it's a great track of its type.

The EP finishes with a Lifeguard's track "Swimtime USA" which was arranged by Jack Nitsche, but it isn't one of his better moments. Indeed to these ears this track does not sound like the Baggy's we know and love. I have a copy of the Lifeguards' LP and although I have always read that it is supposed to be them, I would dispute it. Either way it would certainly not be their career high spot.

The EP as a whole plays well and will be a worthy addition to an already most interesting series of issues which by all accounts continue to grow over the next few months.

Keeping to the Jan and Dean connection, there is a recently published book which will be exciting to hardcore fans. "Torrence of Berry'd Treasure" runs to ninety pages, with a good laminated cover in true early Dean graphic style. Whilst some pages feature interesting reproductions of early '60s articles and Jan and Dean fan club items, the meat of the book is a large section of released and unreleased song lyrics and relevant notes. Here we find fascinating material, all probably considered as Jan and Dean issues - some indeed may be recorded. Writers represented include Jan, Roger Christian, Don Altfeld, Artie Kornfeld and some of Brian's collaborations in original form. Tantalising titles include "Little Ferrari", "Draggin' Wagon", "Girls Girls", "High School Flirt", "My Little Red Stingray" and "Pom Pom Priscilla"! We can only guess what they may have sounded like.

As another limited edition the book is expensive at about £11 or £12, it is certain to become an immediate collectors item.

From the same source as the book comes a small Beach Boys booklet entitled "Watt I Say" which in 16 pages chronicles the strange saga of the James Watt episode in the States which gave the Boys their biggest publicity boost for ages. The booklet is a collection of articles, photos, cartoons and letters from US newspapers but when put together does make for good and amusing reading. You too can see a photo of Mike Love with one arm round Dennis and the other round Nancy Reagan - surely a great candidate for a 'thought-bubble' competition!

Further publications are expected from this new source. We'll keep you posted as they emerge.

KINGSLEY ABBOTTDAVID LEAF BOOKSLatest news on David Leaf books and Beach Boy Jacket and Brian Wilson.

Firstly, the good news and then an apology.

Due to the late arrival of Stomp magazine, apparently two days prior to 31st October for most of you, one had to be fairly swift to reach me before the deadline, this, of course, I had to ignore. The motive for having a closing date was to try and handle the whole operation as quickly as possible.

Books are now well on their way, surface that is, to keep the cost down. The response was better than expected and so I'll ask if anyone else wants a copy, the price is £13.25 inclusive (this applies only to UK residents) payable to Beach Boys Stomp.

Although I am delighted with the interest in the book, I am disappointed that the majority of you who must be aware of the book's availability from Colorado, are obviously reluctant to approach an American Post Office number. Please let me make it quite clear that anyone who does not conduct their affairs via Stomp to the highest goodwill, will have his/her ad withdrawn. As for Peter Reum of Greeley Colorado, he is a personal friend of both Mike and myself.

The not so good news is the jacket I originally mentioned at the Convention I wrote to an American address on 27th September and at this time, 19th November, I have heard nothing so I'm afraid this looks like the end of the road.

The very latest on Brian is that in conversation across the Atlantic with a friend, who had spoken at length with the man himself less than twenty-four hours previously, he had this to say: Physically he is in real good shape, but mentally, similar at this stage to 1976, and that is not as good as one would wish. He is under constant observation all the time.

ROY GUDGE

LA County Fair, Pomona, Monday 26th Sept 1983

The Boys appeared on stage at about 9pm in front of 5,000 people (more or less), who were filling the seats of a Horserace stadium. Mike, Al, Bruce and Carl started the usual row of songs ("California Girls", "I can Hear Music", "Sloop John B", etc) helped by Ed Carter (bass), Jeff Foskett (guitar), Mike Meros (keyboards), Billy Hinsche (at Brian's big white piano) and two drummers (Bob Figueroa and Mike Kowalski), actually doing the same job, playing side by side on two sets of drums - I was quite disappointed with the absence of two 'original Boys', though I didn't expect Brian to play that concert (I thought he had to be very busy with Mr Landy, of course), but after ten minutes a guy appeared from the backstage, wearing a yellow Beach Boys t-shirt and started waving at the audience and encouraging people to clap their hands. It was Dennis, of course, who didn't actually take much part in the show that night. He played drums on very few songs and spent the rest of the time crossing the stage and jumping here and there in and out of the lights. (A guy I met at the show told me that Dennis drinks quite a lot lately and I had the impression he was rather 'high' really; anyway he was able to warm up the audience that wasn't too 'hot', probably because of the average age of 30.)

Although the place wasn't too good for a rock concert, the guys played really well, the sound was clear, the harmonies worked and the show quality was excellent, though the choice of songs was as usual 99% from the sixties (including "Dance, Dance, Dance", "You're So Good To Me", the 'garage medley' and "The Warmth Of The Sun" with a fine lead vocal by Jeff Foskett). From the recent years only the covers were played ("Runaway", "Rocking All Over The World" and "Rock & Roll Music"). No songs were performed from the 70's albums, except for Bruce's "Disney Girls", that was played by the author - solo, as usual. The 'surf-moment' consisted of "Surfin' Safari", "Surf City" and "Surfin' USA", that were played as a medley just before the encores and got an incredible response from the audience.

So while the Boys were ending their nice show and Mike jumped on the piano to sing "Fun, Fun, Fun", I had the exact impression that the group has become a perfect money-making-machine with no actual hope for any renewal; The Beach Boys are now "surf and hot-rod" for the Americans and probably for the guys themselves!

Sacramento Cal. Expo Amphitheatre, 2nd Oct 1983

This show was actually identical to the LA one, with a few exceptions.

- The place seemed to be good for a concert and the public was much 'hotter' (the average age being about 25), screaming and dancing all the time -
- It was a daylight concert and the sequence of songs was the same as in LA (except for "Disney Girls" - that wasn't played) -
- Dennis was not there -
- The show quality was not too good, though everybody in the audience was so excited, and my impression was that more than one player was absolutely bored (especially Billy Hinsche!), so the sound was not 'clean' and some songs came out really bad ("God Only Knows" was so slow that you could almost fall asleep, in spite of Carl's usual good lead).

This show didn't last more than 75 mins and I guess the guys were happy to finish it and the '83 tour at the same time; I admit I wouldn't mind missing another concert like that!

Anyway, surf's up!

MAURIZIO SALANDINI

As we enter the Beach Boys' 23rd year it seems that we witness a rerun of the 'Brian is Back' hype from 1976/77. The morbid attention and recycling of rumors concerning Brian's relative mental health or lack thereof is a disturbing reminder of the accusations made by rabid Beach Boy haters such as Dave Marsh that Beach Boy fans are 'morbid' or 'maudlin'. This accusation needs no fuel from those of us who still profess admiration for Brian and his music.

While attending a fan convention in Oakland, California in August, I had occasion to listen to fans' expectations, observations, and prognostications about the Beach Boys. It was important for me to attend this meeting to feel the pulse of the small coterie of Beach Boy 'believers' who stand accused as 'morbid'.

Nicely organised by Les Chan and John Pickens, two Northern Californians, the relative friendliness and gentility of the crowd impressed me. Truthfully, many of the people were in their 30s, some were balding, and many looked like lawyers, insurance sales people, and phone company representatives on their day off. Pretty much the crowd you'd expect at a Beach Boy Convention...

What was missing was the nutty, driven madness of an Elvis or Beatle Convention. There were no Brian impersonators, Beach Boy lookalikes, inferior combos playing bad Beach Boy music, uncountable books attempting to make sense of 'the Beach Boy phenomenon', or similar types of morbid behaviour. Unlike a Beatle or Elvis Convention, no-one acted as if they were fans of artists who would never make music again. Dave Marsh, author of a recent book on Elvis, would feel uncomfortable at a Beach Boy Convention. At an Elvis Convention you can buy a lock of your idol's hair for \$100. At a Beatle Convention you can buy records you'll never play for \$200! Elvis and the Beatles... constantly regurgitated in print in books large, small, thin, thick, sensational, pedantic. We haven't seen any books called "Loving Brian" or "Brian - What Happened?" Yet Beach Boy fans are called 'morbid'.

Yet we wait, year after year, album after album, for that spark of creativity that flows from the man Rolling Stone called 'rock's longest running casualty'. Upon review of recent texts, why is it Elvis or John Lennon can release mediocre records and be respected, despite obvious long periods of substance abuse, yet Brian Wilson continues to be degraded as a musician and human being? We seem to worship those who burn out and kill themselves with drugs, yet persecute people like Brian who cling to life hoping they can someday lead a normal life again.

It is tiring to see people who worship death lionize tortured souls such as Keith Moon, Janis Joplin, or Elvis Presley who did not have the self-possession to stop short of killing themselves. Perhaps if magazines had practiced responsible journalism instead of glorifying obvious signs of mental sickness we would be able to recognise the cries for help such people made and would be able to listen to pieces of music they would live to create. Brian Wilson is called a coward and a casualty for his desire to live and his will to exist.

Those who idolise death and those who lionise artists who die prematurely only do so in order to issue coffee table books and revisionist rock journalism treatises to line their own pockets with the gold their victims never lived to earn. No matter what the next several years may bring, let no Beach Boy Fan be called 'maudlin' or 'morbid'.

PETER REUM

CANNED CHOICE CUTS

In this season of goodwill to all men (and Mike Love) what could be more appropriate than to give the out-takes from the 1977 MERRY CHRISTMAS FROM THE BEACH BOYS album the once over? 'The minor fact,' cry several voices from all quarters, 'that when you gave the actual album a going over last Christmas, it was with a sizeable hatchet!'

True... but the funny thing is that, in their own way, all four out-takes are vastly more enjoyable than those cuts on the album I really took a swipe at, a contention borne out by the fact that two of the songs surfaced in reworked form on a later album.

The tracks are split evenly between properly conducted sessions and what may well have been impromptu recordings of sundry Wilson, Love and Jardine offspring, with Dad helping out a little now and then. It must be admitted, "I Saw Mommy Kissing Santa Claus" and a medley of "God Rest Ye Merry Gentlemen"/"O Come All Ye Faithful"/"Hark The Herald Angels Sing"/"We Wish You A Merry Christmas" won't appeal to lovers of harmony and good singing as these two virtues are conspicuous by their almost complete absence... but that's the Scrooge in me speaking. As an evocation of the true spirit of Christmas, these tracks delight. "I Saw Mommy Kissing Santa Claus", little more than a minute long and boasting Brian on piano as the sole instrumental backing can only be described as cute, a triumph of spirit and exuberance over technical expertise. Bri, Al and Mike toss in a few 'oohs', rounding off the odd rough edge, but in no way detract from the odd charm this cut exerts. The medley - one verse from each title - is a slightly more polished effort, with Alan, Mike and Brian more prominently featured vocally and a horn backing rather more carefully rehearsed than were the vocals! The highlights of the just over two minute cut are Alan's constant anchor vocal, Mike's attempt at counterpoint, Brian coming in several dozen keys too high on "O Come All Ye Faithful" and the constant rustling of lyric sheets. Again, the gauche charm of the kids' performance carries the day... and I'm of the persuasion that a whole album thus conceived and executed might not be such a bad idea.

The two 'proper' tracks are, as is usual, slightly better than their subsequently released counterparts. "Bells Of Christmas" benefits from Alan's lead vocal and a complete lack of the strings present on the MIU version, "Belles Of Paris", although it must be noted that the lyric, even for a Christmas song, is no great shakes; it does put "Christmas Day" (1977 version) to shame, however. "Kona Christmas", or "Mele Kaliki Mako" if you prefer, is a joy. Old - very old - readers may recall this was one of the four tracks on MIU that I even vaguely liked (as "Kona Coast", of course) and in its original form it's even better, thanks to a subtly altered lyric making for a more unified song (look at the MIU lyric sheet again - don't the seasons change quickly?), sleighbells all over the show and, most importantly, much more of Brian's falsetto present in the chorus. Listening to these and other MIU basic tracks makes me realise exactly how much the sweetening present on the released cuts has damaged the original sound (shame on you Ron Altbach!).

Oh, and one final oddity, probably recorded at the same time. In 1977, the Beach Boys took part in a 'Toys for Tots' campaign aimed at supplying under-privileged children on the west coast with a few extra goodies at Christmas. To this end they re-recorded several versions of "Little St. Nick", each with the same message but a local emphasis. About half a dozen versions were taped, and when broadcast included voice-overs from Al, Mike, Carl and Brian. Given the subject matter, it's inevitable that the lyrics would be dubious (you try rhyming 'orthopaedics!'), so the real interest is that, instead of dubbing new vocals over the 1963 track - the logical approach - the band were backed solely by Brian at the piano. There is also one more custom version of "Little St. Nick" in existence, but the less said about that, the better (OK Rick?).

AGD

OPINION

I would like to take up some points that arise out of Kingsley Abbott's recent article and his comments on the matter of unreleased Beach Boys material.

Many fans will no doubt have got hold of the various tapes of SMILE fragments and Reprise material already. In fact the existence of the LANDLOCKED bootleg in good quality stereo (so I'm informed - I don't have it myself) shows just how enterprising the people who produce these things have become. However of all the major stars who can boast a large unreleased catalogue, the Beach Boys are the most reticent. This means that the only sure way to get hold of these much sought after items is to go for a legitimate release that is sanctioned by artist and record company alike. Which brings me on to the new Capitol RARITIES package.

A RARITIES LP would seem to be the perfect vehicle for a delve into the vaults; long lost, legendary songs could be dusted down and hopefully produce the good reactions that every fan hopes for when confronting something that has been the stuff of obsessive dreams for so long. And as these types of record go, RARITIES isn't bad. Compared to the Beatles RARITIES it's brilliant. Sure it has lots of 'B' sides that no self-respecting fan would term rarities but unlike the Beatles' record it has some unreleased songs which is what the object of such an exercise should be and, for their efforts, Brad Elliott and his accomplices must be praised. Now a few gems from the group's Capitol era can be heard as opposed to all those lacklustre Reprise songs that were rejected by the record company itself instead of, as was the case with the Capitol stuff, by group consensus. It comes as no surprise to me that as a long time rock and Beach Boys fan that I find one "Land Ahoy" worth all the LANDLOCKED boots in some greedy pirates vault. However, it's because I don't find enough of these unreleased gems on RARITIES that I find the whole package ultimately disappointing. It's as if a partial view of a beautiful exotic landscape has been momentarily opened up to me and then the shutters been buttoned down. I'm tantalised by the realisation that there must be more and yet any further experience is denied me. I haven't ever been in contact with Brad, nor do I know the state of Capitol's vaults, but there must surely be something on the original "Heroes And Villains", the various live LPs like "Leid in Hawaii" and various other out-takes like LITTLE DEUCE COUPE's "Rockin' Roadster". That's not to mention unreleased extra-curricular activities by Brian such as the Survivor's "Witch Stand" as revealed in the latest 'AddSome Music' fanzine.

I realise that the problems of putting together a package such as this are legion (convincing people of its commercial viability for instance, or forestalling possible opposition from the group themselves) but somehow I think that the more concrete and cast iron the support that the fans can give an intermediary like Brad Elliott the more likely a really satisfactory record package is likely to come about.

As a parting shot I would like to venture a suggestion which arises out of the biggest consideration that any enterprise has to take on board these days and that is financial. What if all the Beach Boys fanatics the world over donated some money towards a rarities project? Such a venture could be orchestrated by all the various Beach Boys' fan clubs in the world, and God knows there are enough of them, here, in Sweden, Holland, Germany, Japan, Australia and the massive Stateside followings. Such a venture, I know, would probably eventually entail canvassing the group themselves about their own tapes, but if enough letters arrived in Brother Records' lobby you never know.

Idealistic? Yeah, you bet. But then I'd like to think that there's a special ideal that binds the fandom of the Beach Boys together and as of now, short of getting a direct line to God to sort out Brian's head problems, I can't think of a better way of expressing it.

CHRISTOPHER SMITH



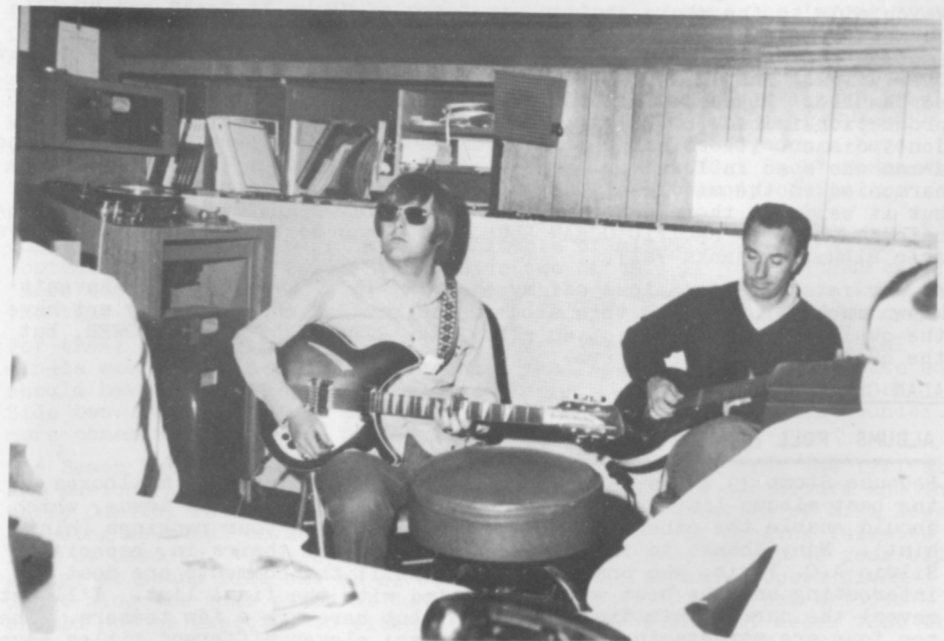
FEBRUARY 1967, BRIAN AND VAN DYKE PARKS WESTERN STUDIO'S



HEROES AND VILLAINS SESSION MAY, 1967



AL KAPPS BRIAN NOVEMBER 1968 HONEYS SESSION.



CARL DECEMBER 1967, WESTERN STUDIO'S

Finally, I've decided to come to this album's defence. Time and again I've read about it's inadequacies etc, and the latest, by AGD, was just too much. I just had to express my opinion on the album, just to try and balance those biased scales slightly.

I suppose I should use as my starting point a line from Mike in Issue 36 ... "Even the Beach Boys at their worst are better than most others at their best". This is not to say that CARL & THE PASSIONS is the Beach Boys' worst, but it's just a reminder to people who slate this album that they should qualify their statements about it in some form. I'm certainly not claiming that the album is their best, in fact it just about makes my top ten (as AGD will confirm), but then again that's one of the reasons I like the Beach Boys - they've never really done anything that is totally worthless. How can they, with the effort which their musical style demands? The effort involved in the backing harmonies of any song equals the vocal effort of 2-3 other songs by any well known artist.

Anyway, having justified the basis for my liking of this album, let's get down to brass tacks. "Here She Comes", "Hold On", and "He Come Down" are the album downers. Enough said. "You Need a Mess of Help" and "Marcella" are my secondary favourites on the album, and they're great. The vocal arrangements on "Marcella" are particularly good, especially the 'one arm over my shoulder' piece at the end.

Then, after "Hold on Dear Brother" on Side 2, something happens. I don't know production details, I don't know whether they recorded them in a dustbin, and I don't know about the engineering details - and for once I don't care. As Dennis sings, 'All I know is what I feel - and what I feel'. "Make It Good" is so great it's beyond this world. "All this is That" is likewise so great, it makes one feel so good, that an attempt at description, or itemising recording details would destroy it. It would undermine what all these songs are - emotional, nothing to do with reason or logic. Having said that though, I must mention one detail which adds to the whole emotion, in terms of "Make It Good" and "Cuddle Up" ... Dennis. What a fantastic voice. To say his voice carries the emotion across the speakers is the understatement of the decade - he lives the lyrics. And then "Cuddle Up", God, this makes the whole project worthwhile. Please, don't anyone say ridiculous things like the production is bad, or Brian wasn't involved or whatever. Listen to it, don't dissect it. Dissect songs from MIU, but when Dennis sings, 'I know a man who's so in love' ... again, all I know is what I feel, and those harmonies in the middle of this classic send me. I don't know where, but it sends me there. For me, Dennis's vocal performance on these songs matches those on PACIFIC OCEAN BLUE, which has to be the best Beach Boys solo album. (Thanks Val).

At any rate, that's a load off my mind. 'All of my life ... I haven't known much,' but I know this album is as good as most. It may not have the qualitative quantity of an album like PET SOUNDS or SUNFLOWER, but the quality it has is superb.

ALAN CHAMBERS

ALBUMS POLL & OTHER LOOSE ENDS ...

Because Stomp 39 was so horrendously late in hitting your mailboxes, the best albums listing is being held over until the next issue, which should enable the other 375-odd of you to send in your rankings (hint, hint). Many thanks to those who've already sent theirs in, especially Silvio A.C. Faria, who posted his in Brazil; the comments are most interesting and the best will be printed with the final list. I'll not reveal the current standings just now, but here are a few teasers. The top four are streets in front of the rest; eleven different titles have garnered first place votes; and - excluding compilations - there are still four albums (three group, one solo) which have yet to register a single vote.

In answer to the two most common questions regarding my own personal listing, I didn't include SURF's UP because, great as some of the cuts are, it's not a unified LP but rather a compilation of solo tracks... and the notes on the back of my copy of PET SOUNDS aren't liner notes but handwritten.

Finally, thanks to those who've ordered the World Records set via yours truly; hopefully I'll be able to get them to you before Christmas but knowing both the Audio Club of Great Britain (not renowned for speed of despatch) and the GPO (not renowned for anything much...), early in the New Year looks a more likely bet. AGD

OPINION

In consideration of recent speculation about Brian Wilson's progress in psychotherapy, there has been a resurgence of interest in The Beach Boys' future as recording artists. Gossip has centred around whether a new album would be made and whether it would be done with an 'outside' producer.

Production of recordings as an art form is very similar to directing in the film industry. A 'hot' producer or director has a certain sound or look to his 'product'. Demand for 'the Spector Sound' or 'the Spielberg' technique/approach becomes high. If the principle producer services cannot be procured for an album, the substitute producer may be told to 'get the Spector Sound'. The magic 'formula' is imparted to other albums or films, hopefully rendering a sound or appearance which will duplicate the success of the 'hot' producer/director's products.

The Beach Boys' dearth of record sales success in the last 6 years is often attributed to their being out of touch with commercial sounds which are successful. Rumours have circulated concerning a number of prospective producers of a new Beach Boy album. Names have included Steve Levine, Lindsey Buckingham, Val Garay, Tod Rundgren, and others. Bruce Johnston has recently said that The Beach Boys would not record again until Brian Wilson is healthy and has written first rate material.

In my opinion, The Beach Boys do not intrinsically have the 'wrong sound' for the current record market. Many songs have sounded unfinished. Production has at times been sloppy. These are not the central issues in my mind. The problem as I see it is twofold. First, song selection on all albums since CARL AND THE PASSIONS - SO TOUGH has been democratically haphazard. The only two cohesive sounding albums in the last eleven years have been LOVE YOU and PACIFIC OCEAN BLUE. Second, songs have musically and lyrically since 1976 tended to have a "Get Back" theme with the result that the group often sounds like a self parody of its pre-PET SOUNDS material.

Concerning poor song selection, an example of misjudgement of album content is THE LA - LIGHT ALBUM. Side two of this LP is consumed by "Here Comes The Night", with the other three tunes adding up to less than the time occupied by the disco track.

For those who enjoyed the long "Here Comes the Night", a 12" special single was the logical way to purchase the song. The short 4 minute edit should have been the album track, leaving room for two more tunes on Side two. Six tracks on the first and second sides would have sounded more cohesive than the album as released.

The Beach Boys seem to perceive their audience as expecting the lyrical and musical content of their records to reflect youth subculture and their early Capitol recordings. This extends to the expectation of Mike Love sounding as nasal as he did in 1963, and Brian Wilson singing falsetto like he used to. To expect Brian Wilson, Mike Love, or any 40 year old artist to sound like she or he did at age 20 is absurd. Opera divas don't sing the same parts at 40 that they did at 20, and pop artists should not be expected to either. What is sad is that it seems that Mike Love really believes he can sound like he did on SHUT DOWN. Hence, Mike over extends his voice, Brian tries to sing "Don't Worry Baby" an octave too high, and it all leads to off-key, self-parodied vocal performances which stretch the bounds of artistic credibility.

The Brian Wilson of "Matchpoint of Our Love" and the Mike Love of "Teach Me Tonight" are delightful and perfectly listenable recording performances.

Lyricaly, Brian needs a collaborator who will draw out and help him express his inner self as a middle aged man. As describers of the youth subculture, Brian and Mike are woefully out-of-touch. Brian's few truly self-expressive songs of the last ten years: "The Night Was So Young",

"Still I Dream Of It", "My Diane", "Let's Put Our Hearts Together", "It's Over Now", and "California Feeling", stand out as his best material. It is not hard to imagine a new, mature album of songs about relationships similar to PET SOUNDS emerging from a Brian uninhibited by Beach Boy urging to 'sound like we used to'. If Brian is inspired to make an album similar to Sinatra's ONLY THE LONELY, who can doubt that in its own ingenuous way, it will be eminently listenable and artistically worthwhile?

To summarise, if The Beach Boys love Brian as much as they say, they will give him the artistic latitude to produce Beach Boy albums as he hears them. Anyone who heard "California Feeling" at the Stomp Convention would agree that it was a travesty that the song was left off LA - LIGHT ALBUM. If 'Brian Wilson is the Beach Boys', as the quote supposedly goes, it stands to reason that the only person who will ever really produce the Beach Boys is Brian.

PETER REUM

INTERVIEW WITH HAROLD BRONSON OF RHINO RECORDS

A couple of months ago Harold Bronson of Rhino Records was in the UK trying to get a deal on the Honey's ECSTASY album. I spoke to him about Jan and Dean and the other surf music records released by Rhino.

H = Harold Bronson

S = STOMP

S: How did you get the live Jan & Dean album on Rhino?

H: The Jan & Dean album was done by a guy called Alan Shapiro who was sort of a Road Manager during that tour. He was really involved with it - really close to it. It was recorded for an album and also for a video; that contact was made through my partner Richard. We thought that the live record was really done well, considering the circumstances of the limitations involved with Jan not being able to sing as well as he used to. The back up band, The Bel-Air Bandits, played well and they supported them with backup vocals. So we thought as far as a representation that it was valid and also in the US there wasn't any really good 'Greatest Hits' still available. We didn't want to pass this off as a 'Greatest Hits' record because the originals are great. We thought that also this is really the first live album they've ever had even though it was recorded these days instead of back in those days.

S: They did do one - the Command Performance and some of 'Fillet of Soul' was live.

H: Was the 'Command Performance' a legitimate live album?

S: Yes, it was quite a big album for them.

H: Oh yes, I remember the sleeve, but I never owned that one.

S: Were Jan & Dean looking for a deal at the time?

H: Yes, the album cover was all done - they just wanted to put out the record, so being Jan & Dean fans we obliged.

S: How is the album doing?

H: It's doing mediocre; I'm not sure why that is - maybe it's a bit expensive being a double album.

S: Did they have any studio material newly recorded that they were trying to get a deal on, because over the last five years or so we've heard rumours about a new Jan & Dean single or a new album being recorded.

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- H: No, that was never mentioned to me and I don't think there is.
 S: I only heard the live double album for the first time the other day and it's amazing Jan's doing what he is.
 H: It's like a souvenir and it's very valid on that level. The way we wanted to do it was to capture them live including all the mistakes.
 S: Is that it as far as Jan & Dean & Rhino are concerned?
 H: What we originally wanted to do was a combined deal for the live album and 'Save for a Rainy Day'. Do you know about it and that there were two mixes on that album?
 S: Yes I do, I've heard both mixes and the stereo mix is much better.
 H: Conceptually we like 'Save for a Rainy Day' a lot more than the execution. We thought it would be kind of interesting to put it out. But when the deal was finally made that we supposed to be considered as a separate record and we haven't really considered it since then. We listened to the record on a rainy day and it seemed so appropriate. Do you think we should put it out?
 S: I'm sure a lot of Jan & Dean collectors would like to get it.
 H: I speak to Dean every once in a while. He's been involved a lot in the last few years, not only with the Jan & Dean tours but now with the Mike and Dean tours, doing Budweiser commercials and promotions so he's really involved and working.
 S: How did Dean get involved with the 'Malibooz Rule' album?
 H: The Malibooz were the top surf band in New York 1965/67. Walter Egan's manager suggested we did an album with them - I thought why not, it should be a fun thing to do. They are all great guys. Dean sang on a couple of songs (Sweet Surf Music and Gonna Hustle You) and Lindsay Buckingham from Fleetwood Mac also sang on it.
 S: When you did the History of Surf Music Vols 1 - 3 how difficult was it to get the original cuts, because I noticed some were not the originals?
 H: Most of the stuff that came out on independent labels was not difficult to get. We wanted a lot of cuts from Capitol which included a couple of Beach Boys tracks, a Honeys track 'I Live for the Sun' by The Sunrays, Jan & Dean, but they turned us down completely - no reason. We had this concept to do the surf series and the instrumental volume was great so what do you do - not put out the other volumes because Capitol says no? So we tried to do it the best we could. There's lots of other good stuff like Bruce Johnston, The Beach Girls, stuff that we thought should be on there like 'New York's a Lonely Town'. I felt bad about using inferior versions like the Jan & Dean cut (Surf City) but you have to have Jan & Dean on it. We just did it the best we could. We just thought this stuff should exist in a really good form. These record companies in the States have no consciousness about art or completist or why you need cuts. The stuff that we invariably request from them doesn't overlap anything, they are putting out but they just say no or they can't be bothered to do a contract.

Harold also spoke about all the other surfin' albums on Rhino like The Wedge, The Bel-Air Bandits and The Crossfires. Rhino are at least making an effort to put out surf music and most of the records are worth tracking down.

Special thanks to Harold, John Tobler and Andrew Doe.

Mike.

"... Congratulations on organising the Convention. I found it really overwhelming to realise I wasn't the only 30 year old Beach Boy fan in existence. STEVE MAYHEW"

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CALIFORNIA MUSIC: 2 Kentwell Avenue Concord, 2137 Australia. CM64 is now available. 60 pages featuring a Steve Barri interview; Dunhill Records first 100; Surf-Rod 150 hits; the other surf music - Dennis Dragon-Corky Carroll-Chris Darrow; Jan & Dean Phase 11 Discography; Beach Boys Italian Discography; Papa Doo Run Run and more. \$6 a copy AIRMAIL.

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SURFER'S RULE is the new surf music magazine from Scandinavia (in English). Subscriptions £3 for 3 issues Published 3 times a year. Send money to Goran Tannfelt, Lilla Nygatan 16, 11128 Stockholm, Sweden.

BEACH BOYS FREAKS UNITED is the official US fan club. For one year's subscription of 4 issues send £3 to PO Box 842282, Los Angeles, California 90073, USA.

ADD SOME MUSIC is published bi-annually, contains album reviews, factual articles and exclusive photos. Send £6 to Don Cunningham, PO Box 10405, Elmwood, Connecticut 06210, USA.

Back issues of PET SOUNDS magazine are available exclusively from Peter Reum, PO Box 1523, Greeley, Colorado 80632, USA. Published in 1977 and 1978, some called PET SOUNDS the best Beach Boys fanzine ever. The following is a description and price guide:

Issue 1: Interviews with Brian Wilson and Dean Torrence, nearly two dozen photos of the Beach Boys' 15th Anniversary Party and concert, exclusive news, photos, reviews and much more - Price \$2.00.

Issue 2: Interviews with Bruce Johnston, Dean Torrence (part 2) and Brother Studio engineer Earle Mankey, a feature story (with pictures) on Papa Doo Run Run, part one of Peter Reum's incredible Beach Boys and Brian Wilson discography, over a dozen photos, news, reviews and more Price \$2.00.

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Issue 4: This special double edition, the final issue of PET SOUNDS, includes nearly three dozen photos, a Bruce Johnston interview in which he explains his return to the group, a feature on the TV-movie Dead Man's Curve, the gigantic conclusion of Peter Reum's discography (with pictures of many rare record sleeves), news, reviews and more Price \$2.50.

Issues 1, 2 and 4 are available as a package for \$6.00. Outside of the US & Canada, add \$1.00 per issue for air mail delivery. Please make your international money order payable to Peter Reum and send it to him at the above address. Please don't send cash through the mail.

NEWS

No one big item this time round, rather (as befits the time of year) a handful of odds and ends. CBS/Caribou have renewed Carl's contract for a further year, which might indicate some form of product from the chubby one in the coming months. Bolstering this completely unwarranted assumption is the fact that Carl has been cutting some demos with Christopher Cross recently (mid-November... and maybe Carl could pick up a few dietary hints from CC at the same time). Staying with the topic of CBS contracts but backtracking a few years, the truth about Dennis and the fate of BAMBOO - his projected follow-up to PACIFIC OCEAN BLUE - has finally emerged. The LP wasn't aborted because he was dropped by CBS; it was t'other way round. After cutting some half-dozen tracks for BAMBOO, the Menace from Venice lost interest in the idea and thus CBS really had no choice but to drop his option; a great shame as, if the surviving cuts are any indication, BAMBOO would have been at least twice as good as P.O.B., honest.

No further news on the half-promised new studio album from the band, save that Phil Pickett is reportedly busy writing songs for them. Who, I hear 99% of you ask? Well, he was in "Sailor" in the seventies, when they were produced by Bruce and engineered by Steve Levine, is currently part of the Culture Club songwriting team and had a hand in "Karma Chameleon" ... but will Mike wear a frock?

The Honeys have released a single in the States, "Running Away From Love/Go Away Boy" (Rhino RNOR018) and are said to be making a video of same for the MTV channel... and mention of "Go Away Boy" enables me to relate how the song came to pass. Before the sessions for ECSTASY, all there was of the track was Brian singing - unaccompanied - the first verse and chorus on a cassette tape. The middle eight, all the rest of the lyric and the arrangement were worked out by the girls and Louie Natkin. No wonder Bri cried when he first heard it...

Another related release, or rather re-release, is Van Dyke Parks's 1967 solo LP SONG CYCLE, on the Recommended Records label in the UK. An album of interest for reasons two: one, it was recorded very shortly after Van stopped collaborating with Brian on SMILE and may contain some musical and lyrical themes from the legend; and two, it's almost totally unlistenable unless you're completely out of your box at the time.

The recent Beach Boys gigs in California have been notable for both their decidedly shaky quality and the frequent absence of Brian and Dennis, the latter due to certain problems alluded to by Mike in Stomp 31. Brian apparently just didn't feel like giggling. Now that his weight and life-style have stabilized, there's very little to say beyond that he's still looking great and is even attending business meetings every now and then.

Bad news for collectors: it transpires that the highly sought after collaboration between Brian and one P Spector, a 1965 promo-only 33 1/3 single by the Blossoms called "Things Are Changing", is in fact nothing of the sort. The song uses a track Brian originally wrote for one of Phil's girl groups and eventually used himself for "Don't Hurt My Little Sister". Brian plays piano on the Blossoms track (because Leon Russell was as drunk as a skunk!) and it's always been credited as a Spector production and therefore the only collaboration on disc between the two. Nice piece of history... the only snag is, the session was produced by Jimmy Riopell, not Phil. This snippet came from Keith Beach of the Phil Spector Appreciation Society, who definitely knows what he's talking about as regards PS. Another one bites the dust...

Steve Levine, we are told, is currently in the US with some basic tracks to play for the group for their approval.

At a recent concert in California it was promised that Brian would be premiering some new songs, no titles available as I write. At the rate Brian is losing weight, this time next year he will have disappeared altogether.

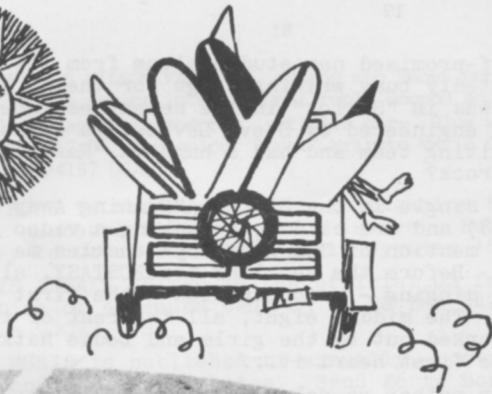
THE VERY BEST OF THE BEACH BOYS album dropped out of the Top 100 Album charts at the end of November. The RARITIES album has not yet made the charts.

A single from Mike and Adrian has been released in the UK on Creole CR61. Jingle Bell Rock/Let's Party under Mike Love's name (see Review elsewhere).

On a recent visit to the US Adrian and Mike booked some studio time and cut a version of The Drifters' "Save The Last Dance For Me".

Creole Records are also re-issuing 'The Jan & Dean Story' LP (No. PAST I). The 20 track album includes 10 songs from the early sixties, and 10 songs that Dean re-recorded with Papa Doo Run Run in 1977. It is in the Mid-Price range and should cost around £3.99. Mikes signing with Creole is for one single only at the moment.

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